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CREAIVE PENCIL AND BRUSH

A BOOK ON
THE MODERN

CARTOON

BY
IRWIN WAGNER



GREASE PENCIL a n d B R U S H

A Book On The Modern Cartoon

By

IRWIN WAGNER

The Art Institute, Chicago; The Chicago Academy Fine Arts

The Cleveland School of Art

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A Drawing by Forain (From Le Figaro)

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A FOREWORD

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In publishing this little book the author realized he was up against a proposition. No book of this description has as yet entered the field of cartoon publications, yet we felt that to issue it would call down upon us all kinds of criticism of our good intentions. We have a number of friends who even objected to our study of the crayon cartoon, some of them saying it was only a "fad"; that it would soon die out and that pen and ink would rule the field. They argue, and with some truth, that the original American cartoon was pen and ink and that it is hardly patriotic to uphold the new style first instituted by a foreign artist. We leave you to judge these criticisms for yourself. The purpose and intention in issuing the book has nothing to do with those criticisms although I may, unconsciously, answer them in chapters of the text.

Others held that it took someone versed in the most minute details of art to accomplish success in the new art of cartooning. A beginner, so they said, could not hope to gain a thorough knowledge of this difficult medium.

We have, we believed, proven this to be not so. We think a beginner can become accomplished in the use of crayon as a medium of cartoon expression without first undergoing the necessity of a practical course in pen and ink. The methods employed in making a crayon cartoon are so different from those employed in making a cartoon in pen and ink that we fail utterly to see the value in studying pen and ink to get a "hunch" for crayon work.

To make a cartoon in grease pencil and brush is not child's play. It calls for something greater than the knowledge of "tricks," so often employed in the greater per cent of the pen and ink cartoons of the last decade. It really takes a much more serious idea of draughtsmanship. A beginner may get a thorough knowledge of how to begin and perfect study in this medium if the rules laid down in this book are followed. The book has been written ostensibly for the beginner, but there are things contained in it, to judge from remarks we have overheard, that might be of use to more advanced students of art.

We have heard some very unusual remarks about crayon cartoons. Some of the questions we have been asked would stagger the intellect of a Robinson or a Cesare; others, a child could answer. Since there seemed so much interest in finding out the elements underlying the use of the crayon the idea of answering them all at the same time came to us. We were told by others that a book on the subject might be a success. The opportunity to publish it was offered us and we accepted.

We realized, even as the thought entered our mind, that to issue the book would be impossible without calling upon the gentleman who has pushed the new art so far ahead.

Mr. Boardman Robinson kindly responded and loaned us the drawing which has been considered the greatest of the many drawn during the last presidential campaign. We feel that without his assistance and help the book would have been a failure.

We have no apologies to offer for the book. It is the result of several years hard study and experiment, in which we used up considerable time and money. As to the value of the book to each individual we can only guess; but, we do know that the little lessons set down in the book, if faithfully followed, will give you a basis for study you could not otherwise obtain. If taken in the value of dollars and cents alone it will save you much more than the price paid for the book.

IRWIN WAGNER.

OUTLINE } TRACED
DRAWING } WITH
BLUE
FROM
ORIGINAL
SKETCH



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-1916-



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The Idol

CHAPTER ONE

THE CRAYON CARTOON—ITS ORIGIN.

About the first modern illustrator or cartoonist to use the Grease Pencil as a medium of cartoon expression was Daumier, a Frenchman, who made quite a reputation for himself in Paris just previous to and during the Franco-Prussian war. Examples of his famous cartoons, some crudely drawn, are yet admired by masters of the craft. He used the crayon on lithograph stone and worked it much as the less modern cartoonists of today use the pen.

The French seemed to take well to the new medium and from the first publication of Daumier's cartoons to the work of the modern Forain of *Le Figaro*, Paris, the medium seemed to have a strong hold on the minds of the French people. Although the French originated the style the Germans helped complete and perfect it. Some of the finest examples of handling we have ever seen have been exhibited in the work of German cartoonists. It must be borne in mind, however, that although the foreign style is very fine it must be Americanized to "get over" in this country, where real appreciation of a cartoonists "style" is not as apparent as in the older countries in Europe. The French admire the "style" of Forain, but we are yet to fully appreciate the "style" of Cesare or Robinson.

There is a dispute as to whom belongs the credit for the first American grease pencil cartoon. We have inquired of numerous artists and cartoonists; read everything that came to our attention concerning the new medium, yet we are still unconvinced who was responsible for the first example of that style of work. We are inclined to believe, though, that to Mr. Boardman Robinson belongs the credit for this notable achievement in American cartooning. Mr. Robinson stayed more faithfully with the crayon than Mr. Cesare, who uses the brush for the greater part of his work.

Some very fine examples of Mr. Cesare's crayon work can be found in *Harper's Weekly* during the time of the last agitation against Tammany in New York, and Mr. Robinson's work has appeared in all the leading magazines as well as in issues of the *New York Tribune* up to the time of his leaving the paper to do independent work.

The examples published in this book should serve the purpose of helping the beginner over many a difficulty, as by observation of the way those masters work only can the student hope to perfect himself.



—Drawn by John Cassell
in the N. Y. Evening World.

CHAPTER TWO

MATERIALS NECESSARY FOR MAKING A GREASE PENCIL AND BRUSH CARTOON.

THE CRAYON.

To most beginners the first puzzle which will have to be contended with is the matter of materials, especially in knowing the right ones to use. Most cartoonists stick to the Blaisdel paper wrapped pencil, which is rather hard and uncertain, some of the crayons being inclined to brittleness, thus necessitating considerable extra work in order to gain the desired result. For us, the Korn Lithograph Crayon, or paper wrapped pencil, No. 2 has proven rather the more satisfactory. The Korn crayon can be obtained in three grades; i. e., soft, medium, and hard. The student had best try all three and judge for himself which is suitable to his own peculiar needs. We recommend No. 2 Korn's Lithograph Crayon, the square sticks being suitable for a large drawing worked in mass. They can be obtained for about 30 cents a dozen at any big materials house. However, if the Blaisdel pencil can be obtained in the proper degree of softness it is really the better pencil owing to greater propensities for modeling. If the student becomes fairly proficient in the use of the crayon as a medium he will find that the Blaisdel pencil No. 152, used on Steinboch paper or board, will offer the best combination provided the drawing is not made for very great reduction.

This brings to mind the idea of reproduction, so often overlooked by a beginner and of the first importance in making a drawing for use in a newspaper where the modern presses turn out newspapers so rapidly that the plates must be very bold and open to print well. For that reason, the use of Steinboch board is not recommended for the beginner—certainly not before you have had experience and are in a position to really dictate what materials you care to use. Naturally, if your work becomes in demand, the engraver will have to make the best of what you use.

Some cartoonists, particularly Fitzpatrick of the St. Louis Post-Dispatch, use a large wax crayon similar to a marking crayon, but of more even grain. By using a large crayon of that kind he is better able to eliminate detail and stick to mass. No. 2 is about the right grade.

It would pay the beginner to try all these mentioned, although we will recommend later just what can be used with assured success.

INKS.

Inks come in many different styles, and all the widely advertised ones are good. It becomes apparent upon careful study that a very black ink

in the most suitable for this work. The ink we believe to be the best is made by Gunther Wagner of Vienna, Austria, and sells for 25 cents a bottle. It can be obtained from all the large art supply establishments. It is known as "Chin Chin Liquid Pearl" ink and is the blackest and best ink for use with a brush. In using it with a pen it is apt to become gummy and coat the pen, thus interfering with speedy work. But, when used with a brush solely it is an extremely fine ink. It can also be used as a wash but that should not influence the purchaser provided another ink is found more suitable for individual requirements.

PAPERS.

In selecting the proper paper to use the student has a very wide field to draw from. There are papers especially designed for the crayon, having a stipple surface, and when used carefully give very good results. One variety, called Ross Board, which is tremendously expensive and not worth a fourth of what is asked for it, may come within vision of the student. It may be very good stuff and may offer an opportunity to accomplish certain results with less expenditure of time, but it is a ticklish paper to deal with at the best, and is liable to use up all your patience and energy without getting what one starts out after. It usually sells for about 50 cents a small sheet. It is a combination of paper and a preparation of clay coated over it so that it can be scratched with a sharp instrument, thus giving "freakish" effects. However, editors who are hiring cartoonists do not become intensely interested in "freakish" effects and care more for "punch" and an idea to a cartoon than to unusual effects. Of course if this unusual effect is used to help along the idea then it can be found to advantage to use some mechanical assistance, as is offered by the Ross Board. At present the Ross Board is mostly used in advertising drawings where an unique effect is desired.

There is a paper called Shagren Stipple Board which gives the effect of some kinds of Ross Board, is much less expensive and if used carefully will be of much help in obtaining the results one is going after. It will not stand much "handling," however, as the paper seems to assume the properties of a blotter after it has been erased a great deal.

Another paper very widely used is known as Eggshell Paper. It has the coarsest grain of all the papers now sold, is only fairly expensive, stands the greatest amount of reduction and is really the most practical paper, excepting in one particular. When a clean line is desired with a brush, Eggshell is not there. Drawings made upon it necessarily look very rough and it is really not practical for certain subjects. If you wish to work very large it is probably the best paper. Careful drawing is essential and a

drawing made upon it should be penciled out on a separate piece of paper and then traced with blue transfer paper, so that you will not have to erase much in making the drawing. Like Shagren, it will not stand much going over.

Steinboch Board or paper is very fine, offers a surface especially adapted to the Blaisdel pencil and if used correctly and nearly the size of the drawing after being printed will be found to offer the means to some extremely artistic results. It comes in heavy, mounted board, which is very expensive, and in thin or thick paper, which is not expensive and is thick enough to offer a fine surface for working. It will also be found to have two surfaces, a rough and a smooth. By turning it over and using the back of the paper a rougher grain can be obtained than when the front side is used.

The proper pencil to use with Steinboch Board is the Blaisdel Pencil No. 152. It will be found that if the student is careful he will be able to model on this board, provided the pencil recommended is used. The Korn Crayon will not model as well on Steinboch, being of a greasier nature and necessarily more direct. By directness we mean a medium that, one applied, will not stand much "going over."

Whatman's Medium Surface Water Color Paper is the most suitable and practical board for crayon use. It can be worked successfully with any crayon and can be modeled and erased to a certain extent. By using the Blaisdel pencil modeling can be done and some delicate and beautiful effects obtained. For fast, hurried work, where knowledge of mass properly applied is of value, it will be found that this paper is very convenient. The Korn lithograph crayon can also be used to advantage, in some ways working even better than the Blaisdel pencil. Whatman's can be had in several surfaces from any art store that carries a complete line of papers and will be found always in good condition of surface, regardless of how many years it has been carried in stock. However, if the student wishes to be sure that he is obtaining new stock he has but to hold the sheet of paper up to the light and the year that it was made will be seen watermarked on one edge of the sheet.

We have some on hand at present which is watermarked "J. Whatman—1899." It is in good condition and can hardly be told from some of the paper made years later. The student will readily appreciate the value of using a paper of this kind. It will relieve his mind of any question as to the condition of the paper upon which he is working.

Not only does the Whatman paper furnish a fine surface for crayon, but it also has a surface for brush and ink that could hardly be improved upon. It will be found upon trial that the paper will give such a surface

as to allow either a clean brush line or a "drag" line, this being determined by the amount of ink allowed to remain in the brush when it is applied. It often becomes advantageous for the student or cartoonist to use a "soft" line, i. e., one not entirely black, as a brush heavily laden with ink would give. If the brush is almost free from ink, although still wet, it will be found that the line made when the brush is dragged across the paper will be broken and softer than would ordinarily be the case. A line of that sort can be used to advantage in a decorative way, as Mr. Falls uses it in his illustrations. It should be used sparingly and with thought as to the result when printed. A rapid press, the kind used on most newspapers of today, may change the line entirely unless especial care is taken to avoid it. This is as much a part of drawing a cartoon as anything else; to determine just what results will be obtained when the work goes to the engraver. Often, today, an up-to-date engraver would rather have a crayon cartoon to etch because it usually requires less routing of the plate and thus saves time.

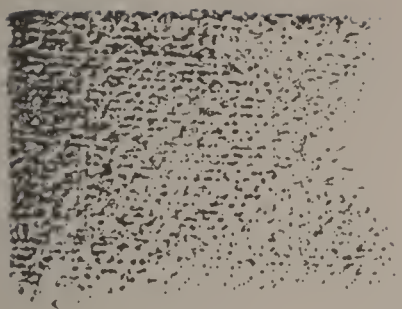
There are likely other papers which, upon experiment, will be found suitable to the student and here, again, individual requirements will be found the guide to the proper thing to use, but we believe the paper and crayons recommended will be found to be the best for the student.

The attention of the writer has been called, lately, to the Arnold paper and board which is shown with crayon used upon it in the diagram in the book. We have found the board to be extremely white and to offer surfaces which could be used to very good account with the crayon as a medium. It is sold by only one firm in this country, we believe, and a portfolio of the paper may be obtained from Messrs. Favor, Ruhl & Co., if the student writes them.

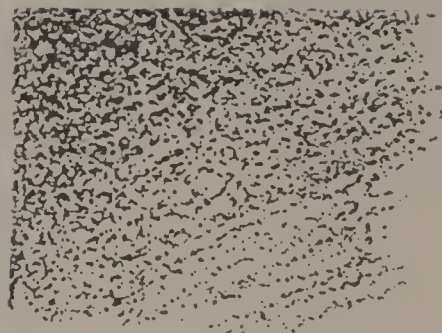
In using all the papers recommended here, if they are of thin stock, be sure that a suitable surface is under them when you begin to work upon them. This is of very first importance. Crayon, when applied, should have a very even surface, a projection on the paper often ruining the entire effect of a drawing, thus necessitating the redrawing of the cartoon. Care and painstaking effort on the part of the student is as essential as good drawing, and if carefulness and drawing are acquired it will be found that about two-thirds of the road to success in the work has been traveled. Speed in turning out work will come only with experience and the student will find it to advantage to leave speed last and get quality first. Quality is what is being purchased; not speed.

BRUSHES.

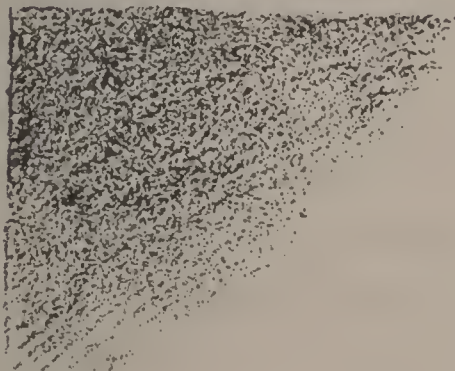
There are so many kinds and shapes of brushes on the market today that it must be confusing to the beginner to know just what to buy. Of



① LITHO CRAYON on —
WHATMAN PAPER-ROUGH
SURFACE



② LITHO. CRAYON on —
EGGSHELL PAPER



③ LITHO. CRAYON on —
STEINBOCH PAPER



④ LITHO C. CRAYON on —
SHAGREN STIPPLE BOARD



⑤ LITHO. CRAYON on —
ARNOLD PAPER - MED. SUR.



⑥ LITHO. CRAYON ON —
WHATMAN PAPER-MED.

Effects of Crayon on Six Varieties of Paper—(Reduced one-half)

course it becomes apparent at once that a small brush that can be made to hold a perfect point is more nearly the brush desired than any other. It has been our experience that the Red Sable brushes are the best. It is true that they are rather expensive and are at the best only brushes and not tools which can be allowed to lay around without care and attention being given them. They should be washed thoroughly after they have been used each time and should not be allowed to dry with ink in them. You will find that a thorough cleansing of the brushes will save you time as well as money, probably cutting the brush expense in half. About the best all around brush will be found in the Red Sable No. 1, many art dealers handling large assortments of different makes. All are good and it does not make much difference which materials establishment puts them out, just so they answer the above requirements.

Some cartoonists and artists who use the crayon and brush as mediums of expression find the Japanese brushes to be very good. They always have a point and are useful in smashing in large masses of black. However, they do not prove as satisfactory for line work as the brushes that the writer has mentioned.

It would be advisable to purchase two sizes of sable hair brushes—one for small line work on faces and in detail, such as the No. 1 mentioned, and, say a No. 5 for the masses and large lines. Constant practice will enable the student to make a clean, beautiful line, softer than a pen line and in other ways superior to the scratchy line that is sure to be the result of pen work no matter how careful the artist may be. Men who have used the pen and then have taken up the brush have rarely returned to the pen and ink medium, as they find the brush to answer requirements hitherto unknown to them in persistent use of the pen. Besides, it can be said that the brush offers freer use of blacks, and gives more punch to a drawing no matter what the subject may be.

MISCELLANEOUS MATERIALS.

The student should also purchase some blue transfer paper and some tracing paper, both of which are cheap. Enough can be purchased for a few cents to last indefinitely. The transfer paper should be used for tracing the first drawing (to be told in the chapter on the Making of a Grease Pencil Cartoon) onto the prepared board before inking in.

It is important that the transfer paper should be blue, because in tracing from the first drawing it is important that no lines are left that the engraving process will "catch." Blue will not photograph in the zinc etching process, which is used by all the larger newspapers and, thus, is superior to any other color for transfer purposes.

It is presumed that the student has already provided himself with

the proper erasers and lead pencils. In this particular it might be stated that kneaded eraser and art gum are both useful. Both should be conveniently near while the student is working, no matter what medium he is using, and, more especially in crayon work.

Some plain, cheap white paper for the lead pencil drawing as well as thumb tacks and a drawing board are, of course, necessary. While working, be sure and have proper light. This applies directly to crayon work. Working in a bad, artificial light will sometimes change the entire aspect of the finished drawing, it being the writer's experience that, in crayon work, daylight is best.

We do not think there is much else to say about the materials necessary, unless it is to add that these mentioned are, in the writer's own personal opinion, best. Others may differ in their point of view. We are sure, however, that the student will not go wrong by using the materials herein recommended.

Above all, select the best tools you can afford. Do not try to go at it half way. Half way materials will usually result in half way workmanship. Insist on the best and your work will profit thereby, assuring you of more rapid advancement.



Drawn by Robert Miaoer.

—From the “Masses”

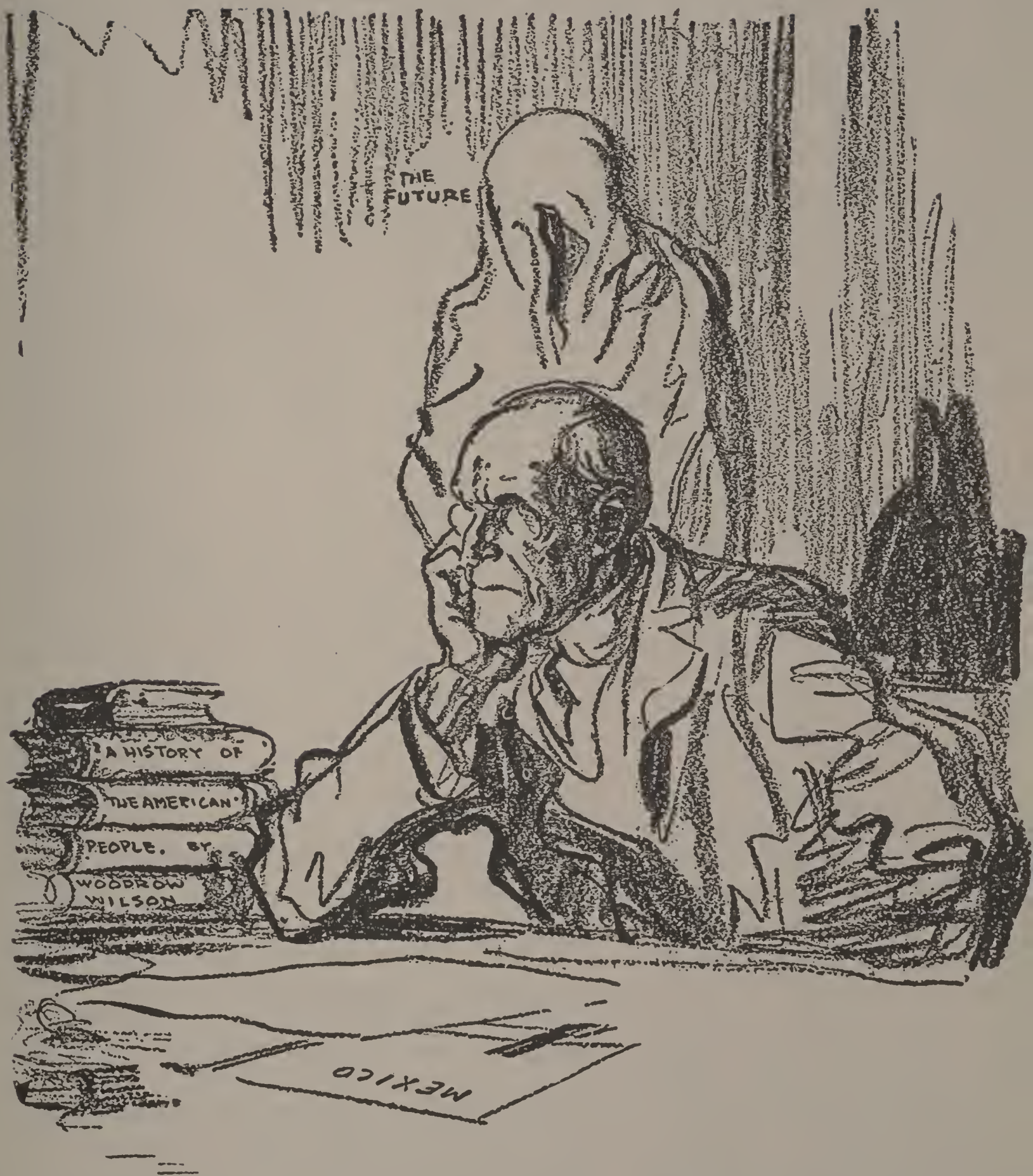
“THE GOD OF WAR”—A Drawing by Boardman Robinson

(By special permission of the artist and “Puck”)





A Drawing by Cesare



—(From The N. Y. Sun)

CHAPTER THREE

THE MAKING OF THE CARTOON.

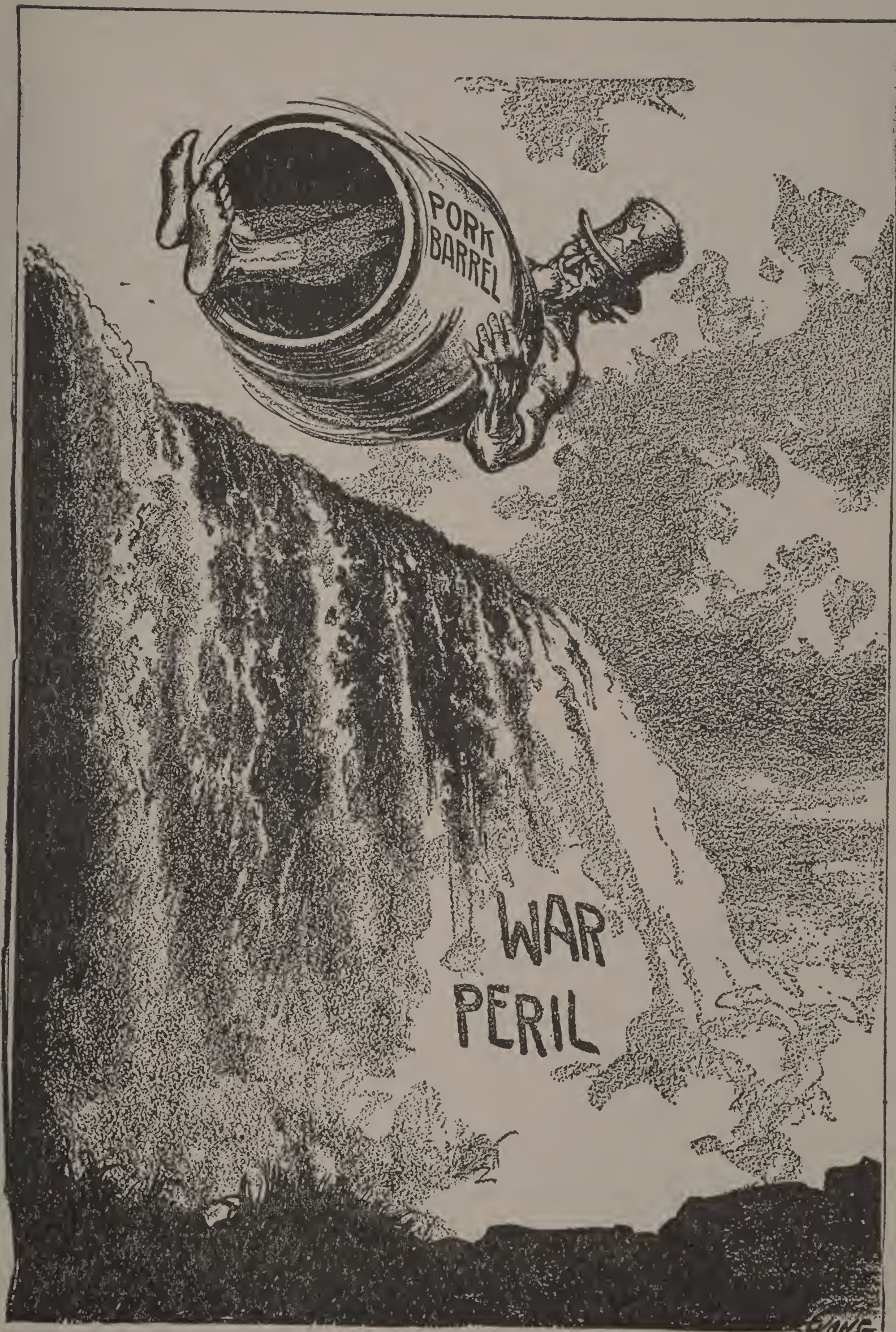
Naturally, in every cartoon made for publication, whether made with a pen or with a brush and crayon, the idea is paramount. Get a good idea before you make a single line upon your paper. After you have an idea try to picture in your mind just how that idea should be worked out to advantage. Imagine the picture and then work up a little composition of that picture as it forms in your mind, trying to relate one mass to another, being sure not to get the point of interest of your drawing in the center of the paper. One of the most striking, if not the most striking feature of the new cartoon work is the wonderful composition some of the bigger men are making, even in their evidently hurried daily cartoon. Some of the pen and ink cartoons of yesterday were evidently drawn with the intention of getting all the lines in the drawing that was possible. In fact some of the artists evidently were technically crazy, if we will be pardoned for using this term. Now, one of the great essential characteristics of the modern crayon cartoon is the noticeable elimination of unnecessary detail, which means the elimination of almost all detail.

After you have the idea and the composition arranged, enlarge by your eye and not by mechanical means. Work up the best drawing you are capable of doing, trying to keep the drawing in as clean an outline as possible. When you have made up your drawing on the piece of paper, trace it, following the diagram on page 6. After the outline of the drawing has been transferred to the prepared paper or board, with the shadows in heavy blacks, begin by intensifying the outline so that in the tracing none of the outline is lost. First put in the blacks, softening the edge, where the crayon will be placed, as much as possible. This will keep the ink and crayon from looking hard, as would be the case if the crayon tone and the black tone ran abruptly into one another. After the black has been placed properly, begin putting in the crayon using a stroke as in line, gradually eliminating any effect like line by filling in the spaces left between the line strokes. If the student so desires he may use line, if it is worked and kept in a mass. However, constant use of lines will make the drawing look like pen work and this is to be avoided in this type of cartoon. In working around the faces on figures, it will be found of advantage to use the crayon sparingly, leaving it out entirely if it is found it will "gum" or muss the drawing. A simple, outline face with brush, or, if the face is in shadow, a mass of crayon carefully applied will be sufficient. Try not to lose the expression of the face, as this is essential in most every cartoon. After putting in the ink and crayon as shown in the plates on pages 6-7, you will have three tones. Take your crayon again and begin modeling, doing this with care. Begin to get more tones into the drawing, gradually taking away the appearance of flatness, a fault with many crayon cartoons. Note the finished cartoon on page 7. You will see what is meant by getting more than one tone into the drawing. You

will find several tones there. Practice will make you perfect in that way. Usually, where a hill or a stone is shown in a drawing, it will appear darker at the edge nearest the strongest light. This will apply in drawing buildings, also. Grease pencil offers means for accomplishing some rather unusual effects in this way. Try to model the drawing carefully. Care in modeling will practically eliminate any tendency toward flatness. Many of the modern cartoons show outdoor scenes. For the grayness so prevalent in landscapes, the crayon will serve as a quick and certain means toward an end. Where the question of detail is practically done away with, the student can put in the most of his time in drawing on the figures, or the most important thing in the drawing, whatever that may be. In this way the principal object is brought out and the drawing made more striking. Whatever may be said adversely on the point of drawing in a cartoon, it may be well to remember that the better drawn the main objects or figures in the cartoon, no matter what the subject may be, the more individual and realistic the idea becomes. Bad drawing will ruin a fine idea lots of times, but we have yet to see good drawing ruin a good idea. There has and still exists, among certain American cartoonists, a tendency to throw too much weight upon the idea. We can recall, at present, several ideas almost lost in the maze of terribly poor drawing. The men who have striven to perfect the new crayon and brush style, and the newer men in the pen and ink work are working more toward the finished drawing than was done years ago.

It may be well to remember in making up one of these cartoons to aim toward a professional standard, both in arrangement and in idea. Try to get an individuality into your work. Compare each drawing that you complete and see if there are things in the drawing which seem to have a similarity to things in other drawings that you turn out. In this way many of the little "stunts" you do will be brought out more and more in each succeeding drawing and the individuality will become more apparent. The more pronounced the individuality of your drawing, the readier the market for its disposal. There are a good many artists in the country whose draughtsmanship is equal to the more famous illustrators and cartoonists of today, but their individuality of workmanship is lacking.

Study the drawings made in this book. See if you can find out by close study just how each artist uses the same thing, as for instance, the drawing of wrinkles. You will find a certain striking difference in each one. Clip the drawings of men you admire, filing them away for future reference. If you find in making a cartoon that you are up against it on some particular point, drag out the clippings and study how the big men have done what you are trying to do. Do not copy what they have done. Study their method and then try it in your own way. Do not steal figures from another artist's work. This is not legitimate and may lead to all kinds of trouble. If you must have help, get it from photographs rather than from another artist's drawing. By all means do not take figures from a cartoon. A cartoonist usually has more individuality about his work than an illustrator. It can be seen, then, that to take one of his figures would easily make your cartoon less individual. There is only one way to avoid that—keep your work your own.



—Drawn by Ray Evans in "Puck"

It is true that intensive study of one or more cartoonists' work will have a tendency to make your work look like theirs, but this can be done away with by laying the clippings or help you have aside, after you have gotten about all you can from the study of them. Some of the bigger cartoonists of today, whose styles are very individual, at one time copied so faithfully as to make their work look very much like men who once dominated this particular field of endeavor. By leaving off at the proper time and not trusting too much to help of this sort, the budding cartoonist will find lots and lots of help from other men's endeavors. He can feel assured that these men once tried what he is trying now and we believe this to be the best argument for the study of the other cartoonists. Why, we want to know, should the student hesitate to study successful men, since he himself is striving for success?

Remember that the medium is a hard one, the use of which cannot be acquired over night.

Grease pencil work is in its infancy in America, and it may be, if fate is kind enough, you may get up some new stunt in it that will make a fortune for you. Study it as a serious business, but in working up your ideas get all the humor in them you can. We have an idea that the coming cartoonist of the country will be a man versed in draughtsmanship, cartoon composition and humor. A greater demand for good work is becoming more apparent every day. Remembering this and also knowing that the competition is becoming keener all the time, the remarks upon the effort to acquire good drawing will be appreciated.

In spite of all the student may hear adversely, he can rest assured that, sooner or later, the editors almost to a man will be demanding this new work. It may not be brush work as done today, but it certainly is going to be an improvement upon the methods of the past. People are becoming wise to things in art, no matter how slow they have been in approaching it.

The student should, if possible, obtain a thorough knowledge of draughtsmanship; for without it his work cannot be of a high quality. By that, it is not intended to infer that one needs become a teacher in art. But he should obtain a foundation for his later work that will enable him to overcome almost any obstacle, and he will find many of them when making a crayon cartoon. In fact, we believe, the medium itself tends to a rather hard style of work. It seems, that, no matter how easy the subject may seem if done with a pen, the moment you try to transfer it into a composition suitable to the use of the crayon, it becomes immensely more difficult, and therein, we believe, lies the fascinating side of the work. It calls for so much individuality that the student must keep alive to new methods all the time, thus opening up newer and more interesting fields for study.

The student should determine, if possible, just what particular field he intends to study; whether political, social or in that of the "human interest" cartoon. Learn one particular slant at a thing. The political

field likely offers the biggest field from the standpoint of salary. There are really few good political cartoonists, the last election campaign proving that the field of good ideas was still dominated by a few men. If you can acquire good political ideas, you need not worry about a position on a newspaper.

We were talking to an editor not long ago and we asked him what he thought of the future of the cartoon. He replied that he thought the crayon cartoon would dominate the field in the future. He did not seem to know just why, but spoke of something new in cartoon work that would be an improvement. He was of the opinion that drawing was an essential quality in any cartoon, especially in the political line. He believed the political field offered the biggest opportunities for advancement. It has been said that the artist must draw to please the people, but it should be added that the editor is the first one to please. Get his slant at a thing if you can. Get in touch with all the editors you can and get their point of view. It is human nature to accept a thing in one's own point of view, and the editor usually hesitates a long time before he refuses a drawing carrying out his own idea.

We believe we have passed upon everything that would be of vital use in the making of the cartoon, but we again urge close study of the plates made especially for the book and the cartoons reproduced herein. We will conclude the chapter with a list of "Don'ts" that the student can study to advantage.

DON'TS

Don't start a drawing without a definite idea in mind.

Don't attempt to ink in or put any crayon on the drawing until the figures are well worked out. While you are learning, trace the drawing before inking in.

Don't model one part of the drawing before you have finished work on another part.

Don't fail to spend the most part of your time in drawing the principal object in the picture.

Don't try to crowd the drawing by getting too many figures in it.

Don't work out a crowd figure by figure. Study suggestion, as that is real art.

Don't steal figures from another cartoonist. If you use clippings for drawing, use photographs.

Don't get the drawing flat. Keep the tones distinct.

Don't lose the expression in faces.

Don't model too much on faces.

Don't spend the most time inking in. Spend most of the time on the drawing.

Don't think you can cover up the bad drawing with the ink and pencil.

Don't draw anything you are not sure about.

Don't put in any detail that is not ESSENTIAL to the drawing.
Don't try to slur faces, hands and feet. Learn to draw them WELL.
Don't try anything delicate. Use BIG ideas and work in a BROAD way.

Don't use crayon in line, if you can avoid it.

Don't use pen and a crayon in conjunction with one another.

Don't leave lead pencil lines showing on the finished drawing. They will reproduce black like the crayon.

Don't fail to trace with BLUE transfer paper. Any other color excepting blue will print.

Don't work too big at first. Wait until you can draw well before working large drawings.

Don't try to turn out a drawing in any specified time. Speed is acquired with practice alone.

Don't hesitate to study other men in the same line.

Don't be discouraged by slow progress. The medium calls for slow study.

Don't learn to depend upon "tricks" or "stunts." Depend upon your individual skill.

Don't hesitate to trace and retrace a drawing, if by so doing you are learning something.

Don't be influenced by people who have never tried what you are trying. Experience is the best adviser.

Don't fail to get all the HUMOR into the picture you can.

Don't try to be humorous in a picture which symbolizes something like death, war, etc. (Note Mr. Robinson's angel cartoon.)

Don't make the center of interest in the picture way down in one corner. Keep it NEAR the center of the drawing, but not exactly in the center.

Don't make dots for eyes and dashes for noses all the time. An artist sometimes draws a legitimate eye and nose.

Don't fail to take advantage of every opportunity to study.

Don't use poor materials.

Don't work on any old kind of paper with any old medium. Use the medium you like best on the paper you like best.

Don't use a brush or crayon like a pen. If you do you have not mastered crayon work.

Don't ramble around aimlessly. Get a certain slant at a thing and study that intensively.

Don't study politics and draw pictures of buildings. The two rarely go together.

Don't try to draw a Gibson girl head on a political boss. If the figure calls for a brutal face, make it so.

Lastly, don't fail to draw well. Good drawing will soon be essential in every cartoon.



— Drawn by Rollin Kirby in “Puck”

CHAPTER FOUR

STUDY IN CONNECTION WITH THE CRAYON CARTOON.

As in every business worth learning, cartooning calls for a great deal of study. The artist who hangs over his drawing board all day and is not alert to what is going on around him in the world will not make a successful caroonist. He must read everything that comes into his hands in relation with the subject with which he is concerned. He must make it a daily habit to read the newspapers and magazines dealing with the subjects in which the public is interested. He should try to see the influence of certain events upon the future life of the people of whom he is a part and to see if he can interpret in picture form their thoughts.

This can only be done by hard and diligent study of character and individuality.

It is essential that one get all the rudiments of drawing, that he improve his work by practice, and get, if possible, the best knowledge of drawing he is capable of obtaining. But, it is likewise essential that he obtain a knowledge of history and of life. The men who have made the greatest success at cartoon work are students of human nature, able to tell the character of the people whom they address. Once a cartoonist learns the drift of public thought, he should have no difficulty in drawing successful cartoons. But that is up to the cartoon student to pick out what he thinks the means of getting the "slant" of the public view. Newspaper editorials are often meaty in historical value, but are often misleading in political thought. Students seeking good political ideas should take into mind the fact that editors often try to influence popular favor by "misleading" rather than "leading" editorials. The student should be able to judge just what is true in the editorial columns.

Try to get your political or current events from a paper that is as nearly neutral as possible.

BOOKS THAT MAY BE USEFUL.

But, when it comes to obtaining information about the methods of building up the crayon cartoon, certain helps are easily recommended. We have prepared a list of books that we would recommend as of value in a library of the student of cartooning. It only includes books we have seen and is not intended as an exhaustive list:

Vanderpool's "The Human Figure."

Heinrich Kley, "Skizzenbuch." (Sketchbook)—2 volumes.

Dunlop's "Anatomical Diagrams."

Joseph Pennell's "Pen and Ink Drawing."

O. E. Cesare's "One Hundred Cartoons by Cesare."

B. W. Hawkins' "Anatomy of the Horse."

Cory's "100 Handy Hands."

USE OF A SKETCH BOOK.

It is also essential that the student keep a note book and use it as much as possible, sketching figures in unusual action and drawing rapidly anything that he sees that may be of interest and help in future work. The real way to learn life is to go out and see it, transferring it to paper through the medium of the sketch book. Learn to make the sketch book a hobby and your drawing will improve in leaps and bounds.

CLIPPINGS.

Clip work that you think has something in it for future study. Get photographs from magazines containing costumes that you may need for reference at some future date. File them away in order, and add to them as you find new pictures.

MAGAZINE STUDY.

Study magazines using modern methods. The "Masses," a magazine of a rather radical nature, published in New York, has had very clever work by Messrs. Cesare, Robinson, Chamberlain, Minor, Art Young, Becker, and others, all of whom have more or less modern methods of cartoon work. The "Masses" is published monthly and it would be a good idea for the student to study the methods of the men and women represented therein, as they all know what they are doing and have modern "style" in their endeavors. Cartoons Magazine each month contains many examples of crayon work and with each succeeding issue, the advance made by that style of work is well illustrated, if you will observe how many of the cartoonists are coming over to the new style.

CARTOONISTS TO STUDY.

Look up all the papers you can where cartoon treatment by means of the grease crayon is now in vogue. You will likely not have to look very far. Mr. Minor is now doing a great amount of work for the New York Call; Mr. Cesare draws an occasional crayon cartoon for Puck and for the New York Evening Post, with whom he has been for a short time. Mr. Robinson's work appears every month in the "Masses;" Mr. Forain's work is in Le Figaro—it is widely copied in this country as well; Daumier's cartoons are now in book form and can be obtained in most large art libraries; Mr. Sykes' in the Evening Ledger, Philadelphia; Mr. Fitzpatrick's in the St. Louis Post-Dispatch; Mr. Starrett's in the New York Tribune; Mr. Kirby's in the New York World; Weed's in the Philadelphia Public-Ledger; Cassel's in the New York Evening World; Brinkerhoff's in the New York Evening Mail; Carter's in the New York Evening Sun; Evans' in the Baltimore American, and Temple's in the Cleveland Plain Dealer. All of these men have something in their work which should be of very great help to the student and are worthy of study. Of the above, Mr. Carter does most of his work with a pen and Mr. Temple works entirely with a lead pencil in his "Sketches from Life."

There are not many crayon cartoonists in the West as yet, but they are gradually coming into their own in that part of the country and it will likely not be long before there will be quite a number of them. At present the crayon is by far the most popular medium in the East and has not yet



—Sykes in The Phila. Public Ledger

reached the limit. There will be an added demand for that style of work, the more improved the reproduction process becomes.

ANATOMICAL STUDY.

You will find some useful construction in the back of the "Dunlop Anatomical Diagrams," which will help you immensely in learning the construction of the figure. It would pay the student to study the construction of the figure carefully.

Also, study Vanderpool's book. It has been a great help to almost every illustrator and cartoonist in the country and should be of great help to any student, especially to one who has not and will not have the opportunity to obtain drawing from the figure in an art school. Right here we would like to advise the student to perfect his study in an art school. But, it would be well to caution against too close study, as that tends to take every bit of originality from the student, which is certainly not to be desired. Almost anyone with a little talent can go to art school and become, in four or five years, an excellent photographer, but unless he is particular to use that knowledge in sketching and study **AWAY FROM THE CLASS ROOM** he will be lost, and, as for original work on a figure, will be sadly nonplused.

HEADS AND FACES.

In the study of heads and faces, it would be well to study a system which is usually shown in any good anatomy. Begin by seeing the face in the simple planes and as you progress in study you will begin to see the value of gaining a knowledge of them. Study the faces of the people you see every day. If an accident occurs on the street, watch the expressions on the faces of the people who witness the scene. At a show watch people laugh when something funny occurs. You will be surprised to find that few people express pleasure in exactly the same way.

HANDS.

By all means learn to draw **HANDS** well. Hands are used by about ninety-nine per cent of the people to express about ninety-nine per cent of their emotions. Draw your own hand. Study it in different positions and here, again, you will find a great amount of help in watching people gesture with their hands when they are moved by different impulses. Act out some of those impulses, using a mirror to reflect your own hands. That is using a model, of course, but it better than drawing a poor hand. It has been said that a real artist can be told from a poor one by the method in which he draws hands. In that case, you should study hands and learn them well.

SHOES.

You will find that shoes, second to hands, are the most difficult. But, as it will be readily seen, a knowledge of what is underneath the shoes, the feet, will prove beneficial in learning to draw them well. Sketching "close-up" views of feet will perfect you in the drawing after you have a good knowledge of the construction of the bare feet. Study the old shoes

you have about. Study the way the light falls upon them and try to see how the lines of light follow and shape the lines of the shoes. You can build up a fine shoe by using solid blacks, and an outline shoe is not difficult if you follow the general contour of the foot itself.

Cesare is especially good in drawing shoes, because, as in all his work, he draws them well. Cesare likely has one of the best slants at anatomy of any artist in the country.

WRINKLES IN GARMENTS.

Wrinkles are not hard to master if you have a sufficient collection of photographs. But, there are some wrinkles that should be known well enough to allow instant employment without the assistance of clippings.

Here, again, the correct knowledge of anatomy will be of immense value in determining how to use wrinkles. All wrinkles start from some projecting point in the anatomy of the figure. Either from a projecting muscle or bone in the framework of the skeleton. Where certain bones project noticeably, the wrinkles formed are usually more distinct and certain. For the more difficult wrinkles use the clippings you have. You will find lots of good clippings for wrinkles in photoplay books and magazines; also in the best illustrated theatrical magazines.

Learn to model with the crayon in making wrinkles in the garments, as a simple line for a wrinkle will not always do, especially in crayon work.

We believe we have touched upon about everything in connection with the study of the cartoon, but the student will run up against lots of things which may bother him. Do not try to draw a difficult figure, if one in an easier position will do just as well. It is not a good idea to try too difficult subjects at first, owing to the liability of lessening your enthusiasm before you have completed the drawing. A tired feeling on the part of the artist will show up instantly in the finished drawing. Preserve some of your energy for use on the inking-in process.

If you find you are up against it hard in working out a figure, refer to your clippings, but do not become a slave to them.



STARRETT..in New York Tribune

— A Drawing by Starrett

AN AFTERTHOUGHT.

As an afterthought, we wish to urge the student to take for granted that the book has been written for his benefit. If it will assist him in developing a latent talent, or, in assisting him toward success, it will have answered its purpose.

We would like to have you tell us what you think of the book and to boost it, if you feel it deserves it. Perhaps it has opened up new channels of thought; perhaps it has aroused in you a desire to better your present conditions.

We hope we have not spoken detrimentally of the pen and ink style of cartooning. We may have seemed partisan to the crayon style. In explanation we wish to say we leave the decision as to the proper medium to use to the student. We have written the book for those intensely interested in the new cartoon medium.

Thanking you for any success the book may achieve, we remain

Sincerely,

THE PUBLISHERS.

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